

Mosaics 'donated to the students' are finally hung

In 1973, a local mosaicist, Egon Viola, donated two of his mosaics to UNO. "I donated them to the Student Center. I donated them to the students," he said.

Viola spent 240 hours on each mosaic with each one measuring 7 feet by eight 8 and weighing 250 pounds. Each mosaic was valued at \$1,700 in 1973.

After more than a decade of searching, UNO officials have finally found a permanent place to display the mosaics.

"They're hanging in the south end of the Nebraska Room in the Student Center, and have been since the beginning of summer," said Al Karle, Student Center manager. Viola seemed pleased that his mosaics were finally hung, but he was reluctant to dwell on the past. He said, "I in no way want to start a controversy. I need my peace."

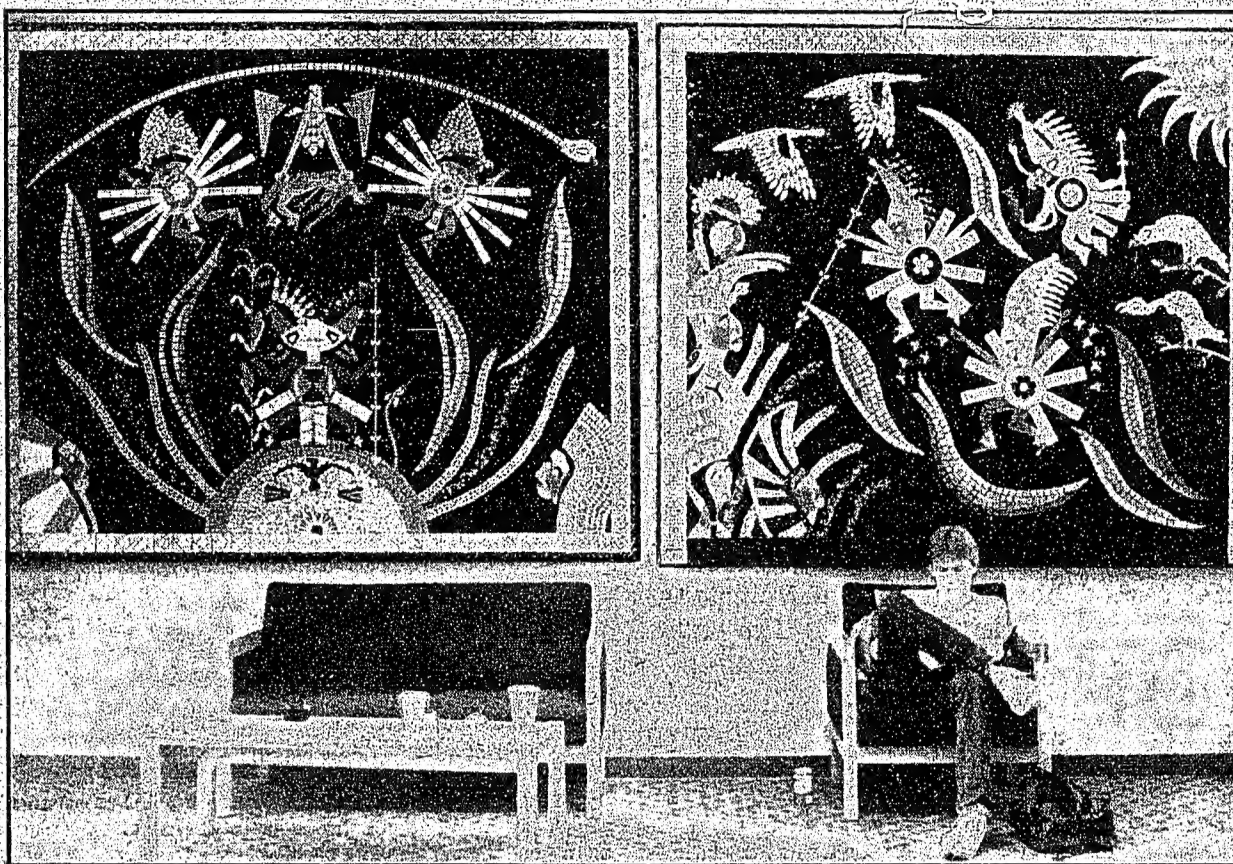
Viola preferred to look to the future. He is currently working on the first of three mosaics that are the same size as the ones displayed in the Student Center.

"After I finish the three big ones, no more. I will concentrate on getting my book published," he said. Although Viola said he will not create any more large mosaics, he will be making smaller ones.

For the past 25 years, Viola has worked exclusively in mosaic. The German born mosaicist became interested in the art when, at age 5, he helped sort marble tiles to be used in a church floor.

During his career, he has created more than 2,500 mosaics. Viola's works are displayed in Arizona, Colorado, Missouri, Nebraska, Texas, Washington and Iowa, and the U.S. Congress. In addition to UNO, other sites his mosaics are displayed in Omaha include Boys Town, St. Joan of Arc Church and the downtown Masonic Temple.

Viola said he would be interested in having more of his work displayed at UNO if the university is interested.



—Roger Tunis

The mosaics, "Mind and Matter," left and "The Return of Quetzalcoatl," lend a mystical beauty to the Student Center.

Refugee camp attack is reported by Honduran visitor

By SUSAN KUHLMANN

Forced by violence of fighting between Salvadoran military forces and guerrillas and the bombing of their homeland, approximately 20,000 civilians have fled El Salvador, since 1981, to take up residence at one of three refugee camps in neighboring Honduras.

United Nations representatives and international visitors add their presence in the camps to serve as witnesses and prevent violence from Honduran soldiers.

Jann Sweeney, a recent visitor, appeared on campus Monday to share her experiences.

Sweeney, a teacher from the San Francisco bay area, became involved in the plight of the refugees through her work with a legal agency, which assists refugees in this country. Her visit was sponsored by the East Bay Sanctuary Covenant.

"The more people who are down there, Sweeney said, "the more careful the Honduran government will be in its treatment of the refugees."

Sweeney spent 10 days in the camps last summer, and was present when a group of Honduran soldiers attacked the Colomoncagua camp on Aug. 29.

Using slides taken during her stay, Sweeney showed scenes of daily life in the camps, which she said are inhabited primarily by children, old men and women and middle-aged women. Noticeably absent are middle-aged men, she said.

Sweeney said it takes about eight hours to reach one of the isolated camps from the nearest town, by roads which are nearly non-existent. The same trip, she added, takes about 20 minutes by air.

Sweeney explained that four international agencies, including the Mennonites, Protestant groups in the United States and Europe, and the Catholic Relief Services, sub-contract with the UN to supply the camps with equipment, and provide educational and training services for the refugees.

The inhabitants of the camps, Sweeney said, live in cabins they have built themselves, with three or four families sharing one cabin. Kitchen duties are often shared, leaving the women free for other things.

The sponsoring agencies provide education for all ages, teaching many of the adult illiterates to read and write.

One slide showed a classroom sign, illustrating the "rights of children," which included food, lodging, nationality and refuge.

The refugees are also taught such skills as sewing, carpentry, weaving, pottery, shoe-making and tin-making. Although their products cannot be sold outside the camps, visitors can purchase them from within.

Sweeney said the refugees she talked with, having learned new skills, "talk of how their towns will be different when they go back."

She added that many eventually want to return to their homeland, but fear going back as long as the fighting continues. A woman Sweeney met was one of two who survived when her

town's 500 inhabitants were killed by soldiers.

Sweeney described the Aug. 29 attack. She said there had been an unusual number of helicopters flying in the area that morning, and she and another visitor later realized that they were bringing in soldiers.

At 3 p.m., Sweeney said, the soldiers entered the camp from three sides and began firing shots. She said they took 10 middle-aged men prisoners and lead them away. The excuse they later used was that they were looking for guerrillas, reported to be hiding in the camps.

Sweeney said among the troops she saw was one, tall and blond, who, "I was sure was an American soldier."

When questioned further, she said he could have been a mer-



—Roger Tunis

Jann Sweeney

cenary, but added, "given the background and interest the United States has in Central America, I personally think he had some kind of personal connection."

Sweeney pointed out that there are 13 U.S. military bases in Honduras, and that the "presence of North American soldiers around the camps has been confirmed and documented."

During the skirmish, Sweeney said, two women were raped, an estimated 150 people were wounded, and three died. Killed was a two-month-old child, who died as a result of a head wound suffered when a soldier kicked her from her grandmother's arms.

Sweeney showed slides of wounded refugees in the hospital following the incident. Several had gunshot wounds; others had been severely beaten with rifle butts. She said children in the camp later collected 200 rifle shell casings.

According to Sweeney, the 10 captured men are still being held, under the protection of Amnesty International. She said they are supposed to be released with their families to a third country.

Since the attack, the camp has been closed to visitors, Sweeney said. She added that the Honduran government is now "officially trying to relocate the camps," farther inside the country. This she said, would allow them to establish military bases closer to the border.

However, the visitor said the residents of the camps are reluctant to leave. When, earlier this year, they were given the choice of relocating or returning to El Salvador, they successfully resisted the order.

Although the Honduran government has thus far been unsuccessful in moving the camps, she said it has applied pressure by limiting the supply of food and medicines.

The refugees' determination to stay, Sweeney said, is evidenced in the lyrics of songs they write and also by a sign hanging outside one of the buildings, which reads, "We do not accept repatriation or relocation at this moment."

Sweeney credited an enormous letter-writing campaign to the UN with halting previous efforts to relocate the refugees.

Meanwhile, she said, the "saturation bombing" in El Salvador continues, although it receives little or no coverage by the press in America.

She expressed further discontent with the way the situation press treatment of the situation. As one of only two American witnesses to the August attack, she was interviewed at a press conference, following her return. Sweeney said a man from *USA Today* was among those present, asking questions.

However, Sweeney said the only subsequent mention of the incident she could find in that publication was the following quote:

"Honduran armed forces arrested 10 Salvadoran guerrillas who were among 650 hiding in camps that shelter refugees."

Sweeney called the report "inaccurate, immoral and dishonest," and said it "illustrates to me that people have to take what's in the U.S. media with a grain of salt."

Analysis

Student leaders dispel apathy notion from UNO image

By DAN PRESCHER

Last of three parts. In part one, University Relations director Lou Cartier and communications professor Robert Reilly discussed UNO's image. In part two, Scotsbluff Regent Robert Simmons and state Sens. Emil Beyer and David Landis talked about UNO. In this segment, two UNO student leaders have their say.

Allison Brown is UNO's Student President/Regent-elect. Jim Carter is speaker of the UNO Student Senate. I met them in Carter's office Nov. 27 to ask for their assessment of UNO's image to the people that pay to go here; the students.

Carter began by saying he thought there were two images of UNO among students on campus. One image he attributed to a smaller group of "student leaders, or the ones who are over-achievers in each of their areas."

Carter said the image of UNO among these students was fine. He said these students realize the quality of UNO's faculty and programs, but they also realize that in a few years they may no longer be around.

"Are these people still going to be here to help other students in the future?" asked Carter. "Are we going to push them away with our continual hassle with the Legislature . . . and leveling of salaries? Nobody wants to be making less than they were a couple years ago, and that's what we're looking at here right now. Benefits and soul-reward will only carry you so far."

"When you're talking about image you can talk about real simple things, like there's no sign on Dodge Street that says 'The University of Nebraska at Omaha.' It's simple things like that, so the city of Omaha knows this is where UNO is."

—Allison Brown

Carter said the second and larger group of students were those working their way through school and trying to make ends meet.

I asked if these students were concerned with the image of UNO and its future.

The ones I talk to in that category don't care," said Carter. "They're working, they're trying to make ends meet and come up with all this, and I don't think it's wrong for them maybe to just not have the time to think 'Hey, what's going to happen

10 years from now?' (They're saying) 'I've got to worry about today. I've got to get my degree, the rent is due. What am I going to be doing when I get out of here . . . I'm not working the cosmetic counter at Brandeis the rest of my life.'

"The over-used word on this campus is 'apathy', and I don't think apathy is the right word. I think it's 'priorities,' and I don't think it's wrong that people have set individual priorities."

Brown said UNO's open-admissions policy and a lower average-income clientele should help UNO's image.

"I think most people realize," said Brown, "that it's great that UNO is taking the lower income families, giving them an education and letting them come out a little higher in the world. I think it's wonderful that UNO has that capability that I don't think Lincoln does, and you know Creighton doesn't have that."

Brown agreed with Carter that "apathy" was an overused word on campus.

"I hate that word," she said. "I think we've shown the city of Omaha and the state Legislature that the students really do care about this university."

"But even when you're talking about image you can talk about real simple things, like there's no sign on Dodge Street that says 'The University of Nebraska at Omaha.' It's simple things like that, so the city of Omaha knows this is where UNO is."

Carter took exception to the idea that UNO should have to sell itself to the rest of the state to justify its share of state revenue.

"I'm tired of this argument from the western part of the state. What makes their tax dollars any better than ours? That's the question I've got for somebody like (Scotsbluff regent) Robert Simmons."

"You don't think I pay taxes? Bullroar, My tax dollars go into a pool just like his and his constituents and then it's spread through the whole system . . . which is not just UNO and UNL, it's Kearney and Wayne State and Peru . . . it goes all over the state."

"Another argument would be, 'What the hell? Let's just look at it logically. We've got three-fourths of the state population on this end, I don't think we should put any roads out in western Nebraska anymore. Simmons can ride on dirt for all I care.' It's the same kind of mentality."

"This constant harping about tax dollars just doesn't wash when you're talking about a commuter campus. That's fine with Lincoln, but we're talking about a campus where most of the students work either full or part time. Is Simmons saying his tax dollars are larger than mine? I don't buy that."

"I'm here getting an education to try to improve myself, and the bottom line is to make more money, pay more taxes, and stay here. But you, meaning the Legislature, are driving me out of the state I want to lie in. They're just running us off in hordes. You know Nebraska is 45th in retention of college graduates? That sends a really good message."

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—Jim Carter

Brown said cooperation between the various campuses of the NU system was a nice idea, but questioned whether it could be made to work.

"That's one of my questions," she said. "You know when you drive up to the stadium (in Lincoln) it says 'University of Nebraska.' I'd like to know when we can use the stadium? We're part of the system too, supposedly."

"When UNL and UNO play each other in basketball or whatever, it's 'Nebraska vs. UNO.' Have you read that in the paper? It never says 'UNL vs. UNO.' Now if that doesn't put you down a little bit . . ."

Carter said the organization among UNO students during the special legislative session gave him a new perspective on the future of UNO.

"I don't know if we're beyond the screaming and yelling or we're getting more rational about it, but we're not getting upset. We know we're right."

"We know the demands we're making are just. This isn't crap, this is reality. This is the future of our home and our state and our degrees. These are the things we're looking at, and if they (the Legislators) don't buy that, I question where they got their education at."

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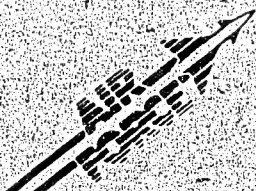
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Possessing 'TV on the brain' helps student land anchor slot

By MARCIA GAWECKI

He hides his age well. The pleasant face and greying temples gives the impression that he's a man of 30, 28 tops. However, Mark Pettit, weekend anchor man for KMTV Channel 3, is 22 years old and a sophomore at UNO.

"Many people think they paint my grey hair for TV, but I've had it since high school," he said. He insists the grey hair is inherited and not a result of his job.

Pettit is now entering his fifth year in broadcasting with three years in radio and two in television. It's hard to believe that anyone would return to college to get their degree after they've landed a career. He doesn't want education to stand in the way of his career. KMTV is not insisting that he gets his degree, either.

His career began as a radio announcer and DJ as part of his high school's special education program in Calhoun, Ga. After graduation, he briefly attended a small Baptist college on a baseball scholarship. However, he gave up baseball when he was told he needed a shoulder operation and returned to radio announcing.

He was hired by WRGA, a small radio station in Rome, Ga. The station manager, Mike McDougald, always teased Pettit about having "TV on the brain." He would take his radio scripts to a small cable station across the street and read them on camera.

His big television break came when he was covering a court trial in Chattanooga, Tenn. A TV reporter said, "We see you everywhere. Have you ever thought about getting into television?" If he only knew, said Pettit, and sent them a crude demo tape. He was then hired by WDEF Channel 12, a CBS affiliate in Chattanooga. He still keeps that first tape to keep him humble, he said.

Within six months, he became co-anchor of the noon news. At age 20, he's sure he set a record for the youngest anchor in Chattanooga history, he said.

One year later, he was scouted by KMTV in Omaha. He was surprised by their offer since he wasn't looking to relocate at that time. Yet, on Nov. 14, Pettit moved 1,000 miles away from Calhoun to Omaha.

Contrary to some rumors, Mark's father is



Mark Pettit

not Tom Pettit of NBC and they are not grooming him for network television. Both parents work in the textile business and wish their son was closer to home.

He adheres to a hectic work and class schedule. His workday begins at 1:30 p.m. and lasts until 10:30 p.m., Thursday through Monday, preparing for the weekend news. He is reporter, writer, producer, anchor and borderline workaholic, sometimes taking work home with him at night, he said.

He attends UNO three days a week and is currently maintaining a 3.5 GPA, which may slide at the end of the semester, he said.

Surprisingly, he is not a "closet partier." He watches what he says and does, keeping his position firmly in mind. He rarely has a drink and realizes that he needs to set a good example. "I can't do a story on drunk drivers or MADD mothers and be picked up for drunk driving," he said.

"If I were arrested for drunk driving, it would make the *World-Herald* tomorrow. I don't want to be a hypocrite," he added.

On camera, he wears little makeup (Pancake tan No. 2) but still gets blemishes every now and then. If there are going to be any changes in his personal appearance, the station wants to know in advance. "If I show up with a 'fro, it won't go over well," he said. He doesn't plan on growing a moustache or making any other changes in his appearance. Having to shave twice a day is difficult enough, he said.

If there are going to be changes in Pettit's personal appearance, the station wants to know in advance. "If I show up in a 'fro, it won't go over well."

He likes attending UNO and gets along well with most students but sometimes has difficulty with teachers. "(Some) teachers at school are threatened because I'm in the newsroom and in their class. But I can speak from experience and I think that adds to the class," he said. He doesn't receive any special treatment from the faculty and even skips classes on bad days, just like any other student.

He has one year left on his two year contract with KMTV and mentions that you will be seeing some changes there in personnel soon. Co-worker and weekday anchorwoman Nancy Chandler will be leaving Omaha to go home to Milwaukee on Dec. 12.

He doesn't think he will be offered her position, however. This is one time he feels that his youth will hold him back. "It (age) hurts me there. I'm so lucky to be this far. But there's definitely going to be a point where it holds me back and this is one of those times. But I'm happy doing what I do," he said.

His future goals do not include network television. He hopes to work for one of the major stations in Atlanta.

Beneath that thick layer of broadcast professionalism, lies a boy at heart; he is an avid *Hawaii 5-O* fan. "I can relate to Steve McGarrett

on *Hawaii 5-O*," he said with a grin. "I don't like the way he deals with the media. You never hear of the media being involved. He always says, 'Withhold that.' That's not the way it works," he said.

The story that this hard-news reporter liked most wasn't hard news at all. "My favorite story was about a 4-year-old boy who came close to drowning at Peony Park and two total strangers revived him," he said. The two rescuers, a respiratory therapist and a nurse from Texas, kept the boy alive until the ambulance arrived. It left him with a good feeling, he said.

When asked if he ever came close to crying on the air, he admitted he had. "I've come close to it a couple of times. Men don't cry. (Laughter) Tough guys don't cry. But I think you get a lump in your throat every time," he said. Pettit has seen a couple of people die, and after watching it happen to a high school friend, he realized he could never become callous about reporting death, he said.

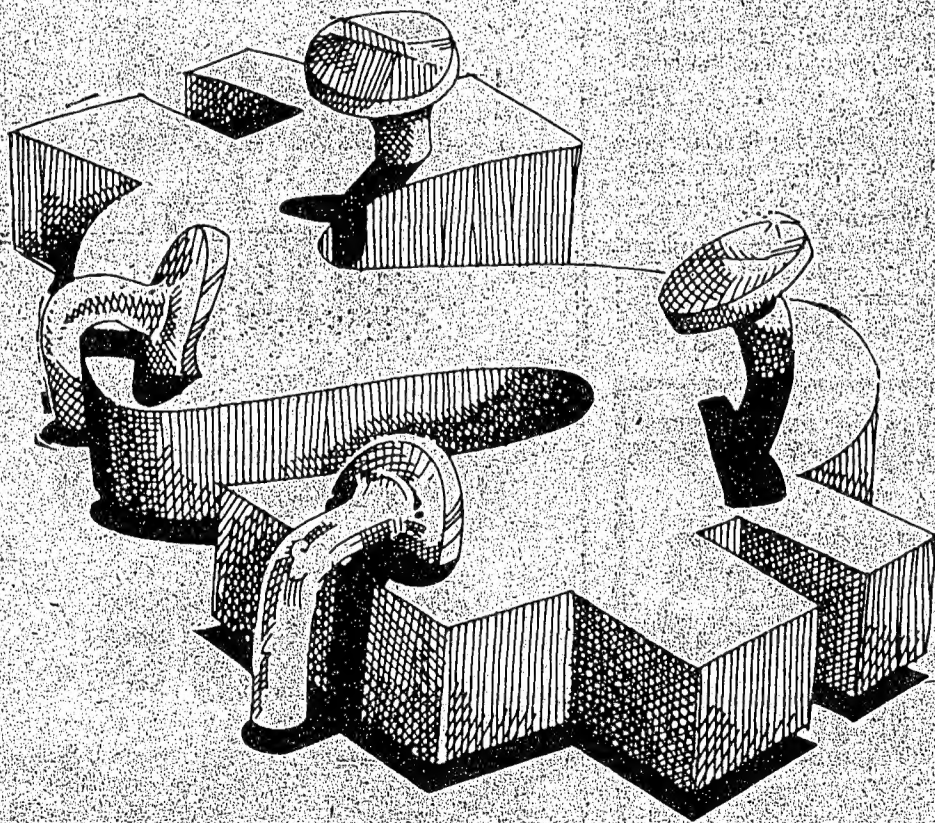
Newsmen are known for their on-the-air composure, so Pettit cannot falter, not even for a minute, or the results will be disastrous. "If I look on the set like I'm losing control, the show will fall apart. The anchor person has to be in control," he said.

He has had some good perks over the past year. He cites the Robert Hunt story as his best one because he was the only reporter to be granted an interview. Hunt was convicted of killing a woman in Fremont.

"When I interviewed Robert Hunt, he was so slight of build, he didn't look like a killer at all. He walked up to me and said, 'I want you to know the only reason I'm doing this interview is that I think I can trust you. We watch you. People don't think we can see what's happening on the outside. I feel like you'll do a fair story.' I appreciated that. No one else in the newsroom knows that," he said.

Due to lack of free time, Pettit has no steady girlfriend at the moment. Occasionally, though, he'll get a phone call from a fan. One call was left on his home answering machine. A woman said in a low, raspy voice, "I watch you every night."

She forgot to leave her number, he said with a smile.



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'Child of the '60s' selected as spring Gateway editor

By BETH DeMERELL

Only two more issues, Karen, and then it's Dan's turn to take over as captain of this ship.

Dan Prescher will return next semester as the *Gateway's* spring editor. Prescher, who has spent both the summer and fall semesters as a columnist (creating, among other things, Les Apt), applied for the editor's position because it was "the next logical step in my academic career." And besides, he said, "I have to admit I have a soft spot in my heart for the *Gateway*."

Prescher, who is also a former editorial staff member, admits, "I never read the *Gateway* before I became news editor. It took me a while to realize it was a real paper that covered real news."

Prescher is no newcomer to the UNO campus. The 31-year-old journalism major has been going to UNO off and on since 1973.

He started out in University Division and then "somewhere along the line changed to religion and philosophy." He said he had accumulated so many hours by then that "it was time to put them to use."

As Prescher explains, "I'm a child of the '60s. They were my formative years. Education was going in a lot of strange directions."

As for his plans for the *Gateway*, Prescher said, "I don't look for a real major change in direction. It has been run well."

So far, he has all of his staff except a sports editor and has at least one candidate for feature editor. "I've been real fortunate. I have a real good staff with lots of experience and good talent."

Three columnists are returning and Karen Nelson, the present editor, will bring back "Neurotica." "I've also asked Kevin Cole to bring back 'Weekend Wire,'" he said.

Prescher says he will write editorials and help out in any other way he can. He sees the editor's job as "an organizational one."

He will, however, leave a large amount of authority in the hands of the staff.

Prescher said he will be talking to newswriting and editing



Dan Prescher

—Roger Tunis

classes to recruit new writers. He sees the *Gateway* "as an educational extension service."

"The technical stuff and basic skills are learned in class. The *Gateway* prepares you for a real newspaper." He said he also wants to make sure that all news reporters have a good experience with the *Gateway*.

Prescher says the *Gateway* serves a purpose "of informing the students on campus of campus affairs and concerns. Its job is to concentrate specifically on this."

Through his extracurricular activities, Prescher keeps himself and Omaha hopping. He is the lead singer, saxophone and guitar player in the Linoma Mashers.

One thing Prescher will have to give up is acting. His first play was at UNO. He has also performed at the Omaha Playhouse and traveled with its professional touring group, the Nebraska Theatre Caravan, during two nine-month contracts. He has also worked at the Firehouse Dinner Theatre.

He will, however, continue to do commercials. He has appeared in area commercials, TV spots and radio.

As for the future, Prescher says, "I have short-term goals. I look forward to making it through the semester or job at hand."

Although he would love to be paid "to do nothing but columns," the only thing he's definitely sure of is planning "on writing something for somebody somewhere."

What's Next

Scholarship applications are now available for the following competitions from the Financial Aid Office, Eppley Administration Building, or through the sponsoring organizations:

—American Mensa, Ltd., is sponsoring a scholarship essay contest. The only requirement for entrants is that they are enrolled for the year following the award at an accredited American college or university. Awards of \$1,000, \$500 and two \$200 scholarships will be given in each of nine Mensa regions.

Two national awards — the Rita Levine Scholarship, which is given to a woman returning to school after an absence of seven or more years (\$600); and the Howard Turney Financial Aid Program for students majoring in engineering, mathematics, medicine or the physical sciences — will be given as well.

Deadline is March 1, 1986. For applications, write to Tom deShazo, 306 Kayleen Drive, Bellevue, Neb. 68005.

—The National Federation for the Blind offers five scholarships. All applicants must be legally blind.

The Ezra Davis Memorial Scholarship, worth \$10,000, is for students planning to go to graduate school. There are no restrictions on sex, graduate or undergraduate level, or major field. Nineteen National Federation for the Blind Merit Scholarships

in various amounts are available for those planning to attend graduate school.

The Howard Brown-Richard Scholarship is available for students planning to study law, medicine, engineering, architecture or the natural sciences. Hermione Grant Calhoun Scholarships are awarded to two women each year. The Melba T. Owen Memorial Scholarship is given to a student attending college to gain financial independence.

To apply or for more information, write to Miss Peggy Pinder, Chairman, National Foundation of the Blind Scholarship Committee, Grinnell State Bank Building, Second Floor, 814 Fourth Avenue, Grinnell, Iowa 50112.

Student writers

The last reading in the fall Writer's Workshop Reading Series will showcase student work. The free reading, today at 8 p.m., will be held in the Performing Arts Center, Room 105.

Move to the music

The Moving Company, UNO's modern dance troupe, will perform seven works choreographed by members and faculty Dec. 8. Admission to the 4 p.m. performance, held in the Dance Lab HPER Building Room 231, is \$2.



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Comment

Hide the photocopier — Christmas Letter time is here

The first Christmas card arrived at my house Monday, and, along with it, the dreaded Christmas Letter.

I don't mind Christmas letters, as long as they are genuine letters, full of the usual news, comments, wisecracks and other things that keep a long-distance friendship alive.

The dreaded Christmas Letter, however, is easily recognizable. It's usually handwritten or typed on one or two sheets of paper, mimeographed or photocopied on the worst possible equipment, and goes something like this:

"Dear All,

"Merry Christmas! Yes, it's time once again to bring you up to date on the Bronsons' latest doings! We had such a good year out here in East West Southaven and I'm sure you're all dying to hear about it.

"Little Linda is doing so well in fifth grade. Yes, we realize she's only 7, but her I.Q. test results were excellent, so she was moved up a few grades. George was worried that her social development would be adversely affected by getting put in with older kids, but she adjusted quickly. Linda wants to be either a nuclear physicist or a nun when she grows up — I tried to explain that Lutherans can't become nuns, but you know kids.

"John, our Harvard student, spent the summer working with disadvantaged kids in sunny Las Los. Not only did he get the chance to work on his foreign language in another country and

get practical experience for his degree, he came back with such a nice tan. And I had to settle for a summer internship at Chase Manhattan Bank when I went to college . . .

"George got another promotion at the agency — he's now second in line to become president of the company. Before you know it, he's going to be chairman of the board, unless one of the agency's big competitors steal him away.

"And little moi? Oh, same old same old — I still cook three meals, put in a full day at the office, do high-fashion modeling on the side (no one ever believes I'm 45), raise a family and work at every church bake sale — they love my special cream-cheese surprise brownies!

"Hope all of you are fine . . ."

"And if you believe all that, I can get you a deal on a bridge in South Omaha.

The amazing thing about the dreaded Christmas Letter is that any resemblance to the truth is an accident. On the other hand, who wants to hear the truth, especially at holiday time? A letter no closer to the truth, but more interesting, might sound like this:

"Dear All,

"It's been quite a year out here in East West Southaven. First the tornado, then the plague of locusts, then our favorite shopping mall sank into the ground one day. It took Mrs. Huddleson,

our next-door neighbor, along with it. We held a big block party afterwards, as we have never liked her much anyway.

"We're worried about little Linda. Yes, she is only 7, but she started hanging around with a bunch of fifth graders. I've never seen a 6-foot fifth grader before. She says she wants to be either a Hell's Angel or a bank robber when she grows up. George doesn't think it's normal, but she'll grow out of it.

"John dropped out of college and went down to Las Los this summer. He told us he was joining the Peace Corps, but it turned out he was a mercenary fighting in that big revolution Las Los had in June. He came back with a nice tan, though.

"George has quit his job. A good thing, too, as he said the boss never appreciated his work much, anyway. As for me, my special cream-cheese surprise brownies were the talk of the town last week. It seems the cops got wind of what the 'surprise' was and raided the church bake sale. Fortunately, the last batch was sold just before the place was raided.

"I have to run — George has been packing our bags. We're all moving — it's supposed to be a surprise, but I heard him say no one will ever be able to trace us in sunny Las Los. Ciao!"

Of course, the ideal would be to give up the photocopied letters and just write when there was something to say. If that happened, though, I'd never hear from some people.

Happy holidays.

—KAREN NELSON

Out of Context by Kevin Cole

As this semester winds down and the next horrible grind looms on the horizon of higher education pieces of the spring semester are already falling into place.

Most students have already registered; the next *Gateway* editor, Dan Prescher, is beginning to wonder why the heck he ever ran for the job; food service is planning a scrumptuous

I waited for the credits to see who was responsible for the cinematography. Things got out of hand when, while watching an early work of Marilyn Chambers, I stopped the film to discourse upon the lighting.

log cabin cake topped with cherries for President's Day; and the Student Programming Organization is soliciting suggestions for its spring film schedule.

For most of that litany, I am no help whatsoever.

I totally screwed up my early registration; my advice to Dan is don't sweat the real issues,

let's see stories about sex, drugs and rock 'n' roll and from a previous column about food service, "let us eat swill."

But on the subject of movies, I am prepared to offer my earnest and insightful opinion.

What qualifies me to do that? Not that I have ever felt the need to establish my credibility before spouting my opinion but in this case, I happen to have some background.

My serendipitous perusal of the cinema began in the dark confines of the Military Theater at Saturday matinees. There, pictures like *Pirates of the Bloody Sea*, *King Kong Versus Godzilla* and *Count Yorga, Vampire* fired my thirst for the realm of horror movies.

Later, at the tender age of 13, my dad came home one Friday evening and informed me he had secured a position for me at the same theater.

For the monumental sum of 75¢ an hour, I had the responsibility of tearing tickets and cleaning up the house after the show.

This enabled me not only to find all kinds of strange substances and devices beneath the seats (especially if the balcony was open), but to see every film, no matter its rating, as many times as I wished.

Being able to watch a movie over and over had two advantages. I began to analyze films, picking out techniques such as cuttings, symbolism and motif. And, through repeated view-

ings, I began to recognize the styles of various directors.

Secondly, I knew the best times to walk the aisles with my little red flashlight to catch couples sliding low in their seats during lulls in the on-screen action.

My education in film continued in high school where a class called "Film History and Appreciation" was offered. Later, an advanced class was added as well as a spinoff called "Novel and the Film," which appropriately focused on novels that had been made into films.

At this point, I was in danger of missing the story line of a movie entirely because I was so busy discovering mood setting by camera angle and hunting for the elusive "McGuffins" which permeated Hitchcock films.

My heroes on the screen were not Gregory Peck or Marlon Brando. I waited for the roll of the credits to make sure the excellent cinematography was that of Nicholas Roeg or a young Billy Wilder.

Things got totally out of hand when, while watching an early work of Marilyn Chambers at a stag party, I stopped the film to discourse upon the lighting elements which "added fire" to a particularly steamy scene.

Still, with the additional work of UNO's film class, I began to come full circle and appreciate not only the making of a film, (if in fact it is a good one), but the package as a whole.

Making movies

So, here I stand a somewhat informed opinion in hand ready to offer my suggestions as to the spring film schedule.

My number one choice with a bullet is *The Ballad of Cable Hogue*. This little known movie starring Jason Robards and Stella Stevens and backed by a great bunch of supporting actors has somehow managed to escape every SPO film series list I've ever seen.

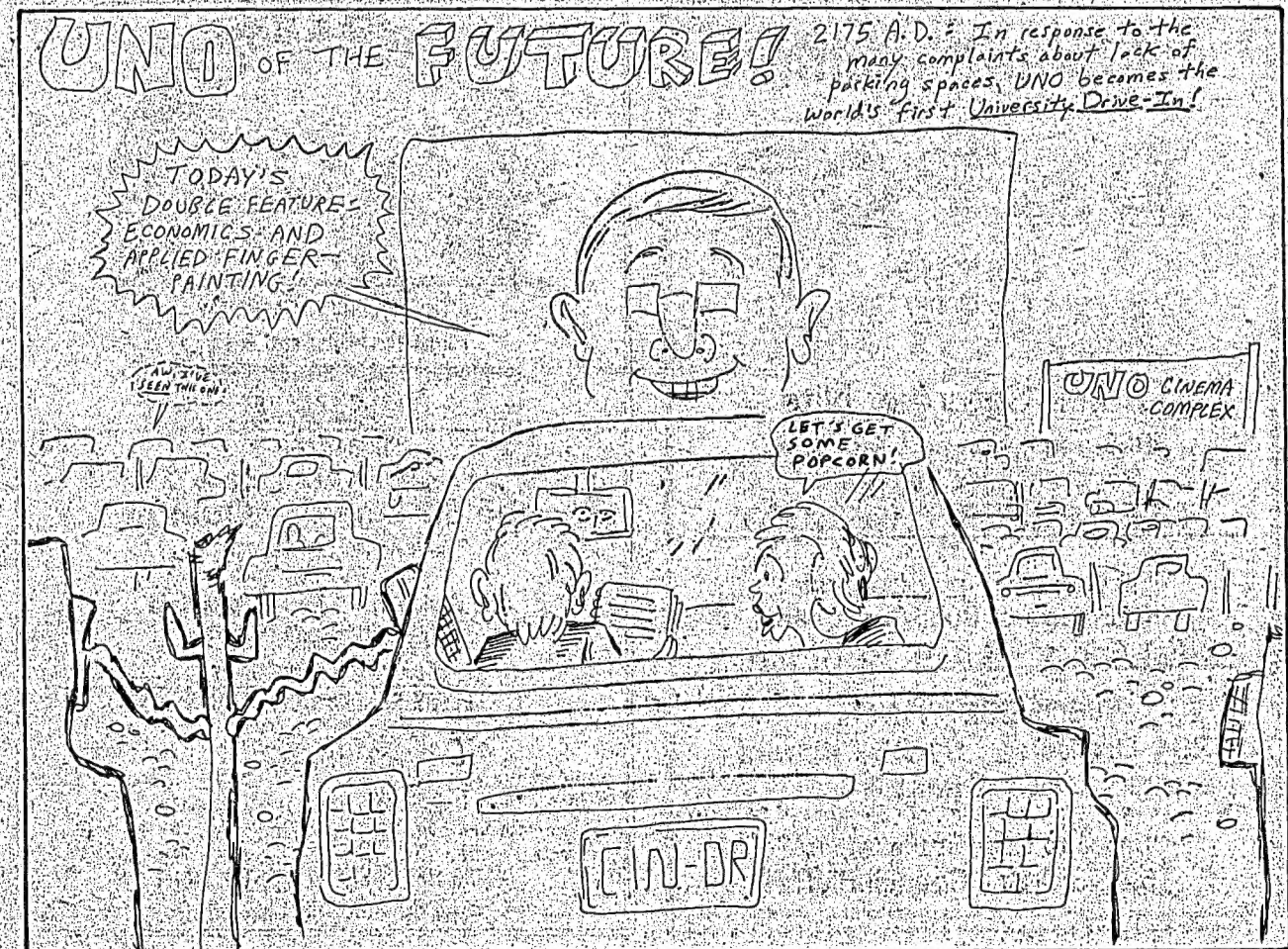
Number two is a poignant discussion of racial harmony called *Walkabout*. This was the forerunner of Australian films like *Breaker Morant* and *Gallipoli*, both of which won over the American film audience.

Number three is an early thriller by the master of suspense, Alfred Hitchcock, *The Merry Widow*.

Joseph Cotton stars but the supporting cast led by Hume Cronyn gives every bit a strong performance as he does. Expect to clutch the arms of your chair or the person next to you during this one.

Finally, a quick list of some greats: John Ford's *She Wore a Yellow Ribbon*; Frank Capra's *It's A Wonderful Life*; an early George Lucas film, *THX1138*; *Red River* as told by Howard Hawks; and *The Rain People* by Francis Ford Coppola.

There you have it. My list of what's good in cinema offerings is off my chest and on the back of the SPO film committee.



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Op Ed

Lights . . . camera . . . action! Look out for those Dems!

Washington — To be political and Democratic in Washington today is to be uneasy with the present and unenthusiastic toward the future. Professional Democrats recognize that their prospects for the presidency in 1988 are not good, and though 22 Republican necks are on the block in the Senate next year Ronald Reagan's popularity will make a Democratic takeover there problematic. One need not despair for them, however, for the Democrats still have great strengths.

Admittedly, these strengths do not dwell in the area of policy. There they offer very little that has not already been tried and found futile. They favor spending still more billions on poverty programs, though in constant dollars social welfare spending was quadrupled from 1968 to 1980 while the percentage of Americans in poverty remained invincible at 13 percent. Their foreign policy abounds with pretty thoughts, but rarely is their military budget or their resolve equal to their oratory. Incoherence seems to leap from their policy pronouncements. They oppose the Reagan budget deficits and they oppose the Reagan cuts.

Not many voters are fetched by this policy stew, but many still pull the lever for Democrats, and for the best of reasons. The Democrats provide better theater than the Republicans, which is a political strength far more important than sound policy. I generalize, of course, but compare the long line of

dreary politicians that the Republicans have given us against the fine and fabulous figures that the Democrats regularly set loose on the campaign trail. My generalization is fair and accurate.

Good theater is good politics. The political master is the pol who transforms his ho-hum life into a source of fascination for the *popolo minuto*. Even political ideas, if they are to fetch the masses, must be a part of a great story. That is why, despite all its economic and political pratfalls, socialism continues to wow multitudes. It has almost nothing to do with economics and almost everything to do with melodrama. Even I thrill to the good socialist's tales of greedy bankers, the triumph of good, the elysian fields of the planned society.

Democrats have manifested their superior dramatic skills since the days of Franklin Roosevelt. FDR could render a tax code thrilling. Thousands of gifted Democrats have followed him. They tell a story. Their lives make good copy. They are poets. Think of the Hon. Mario Cuomo crooning to the San Francisco Democrats. Think of Kennedy — almost any Kennedy. The Hon. Edward Kennedy is now the leading Democratic candidate for 1988. No prior misadventure or *faux pas* can shove him beyond the pale. The *popolo minuto* adjudge him one of the most interesting politicians in the Republic, and he probably is.

We are living through a reign of Republican bliss, but the bliss notwithstanding, when the Gallup Poll ran Mr. Kennedy

against Vice President Bush, Mr. Kennedy won — on the "personality factor." Obviously, Mr. Kennedy puts on a swell show. His whole life is a story. He hires story tellers for his Washington Office, and poetry ensues: "sail against the wind," "the dream will never die." Now that stuff is nonsense but lovely nonsense, and in politics such loveliness is deemed by millions to be more desirable than the prosaic plodding of sober Republican policy makers.

In all the ranks of Republicanism there is only one pol who has the Democrats' sense of theater. He also espouses wise policies and is thus the most successful politician in many a moon. Yet barring a constitutional amendment Ronald Reagan cannot run again. The Democrats have cause for optimism. A dull philistinism deadens much of the Republican Party. In the White House only the president seems capable of the dramatic gesture, the arresting line. The typical Republican aide-de-camp is efficient, yes, but does he have a sense of grand politics, of drama, of fun? Young Turks insist that they do, but when one sees them in conference assembled and meets their earnest aides doubts crop up.

The wise money says that those thespian Democrats will find something gorgeous to dramatize in the months ahead.

—R. EMMETT TYRRELL

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'Kennedy's Gramm-Rudman vote is only symbolic'

Washington — Is Sen. Edward Kennedy's support for the mandatory balanced budget measure called Gramm-Rudman a smart move, a political miscalculation or merely hypocritical and irrelevant?

Kennedy's symbolic conversion to fiscal conservatism has fueled heightened speculation about his presidential ambitions, although his vote was greeted with more dismay than delight among Democrats. It even prompted the *New Republic*, which used to be a liberal magazine but is no longer, to label him the Democratic front-runner for the 1988 nomination.

The move to the middle followed a similarly suggestive, though less philosophically clear gesture, support for President Reagan's unsuccessful campaign to put into the Constitution a line-item veto giving the White House more power over the federal budget.

Both times, Kennedy was opposed by Sen. Gary Hart, whose own image has been less liberal than Kennedy's and who may well be Kennedy's toughest opponent the next three years.

On the basis of other recent votes, however, Kennedy's Gramm-Rudman vote did not reflect much ideological change. Despite having approved the vague notion of draconian budget cuts to shrink the size of government, Kennedy has voted on specific budget questions this fall

pretty much along predictable liberal lines.

He approved \$7.5 billion to clean up hazardous waste dumps; restoration of \$750 million for general revenue sharing and \$166 million for veterans' health care; \$16 million for road improvement in New Mexico; \$2 billion more than the president had requested for the Department of Transportation; \$200 million more than requested for the Departments of Commerce, Justice and State. He opposed efforts to cut 5 percent from discretionary funding for the Labor, Health and Human Service and Education Departments; a move to delete funding for the Economic Development Administration and an amendment to kill a \$150 million trust fund to compensate American victims of nuclear weapons tests in the Southwest.

The idea is that in politics, perception is supposed to count for more than reality. The *New Republic* thinks Kennedy's highly visible Gramm-Rudman vote will enable him to shake off his past and re-position himself more favorably for the future.

The magazine also argues that Kennedy is the front-runner because he is high in the polls, he can raise the necessary millions, and he has an active and growing organization.

But let's look at that premise carefully.

The fact that Kennedy runs well in the polls

is virtually meaningless. At this early juncture, name recognition is the biggest factor in polls looking to the 1988 contest. Kennedy has always run well in polls taken in non-election years; it's not until he gets serious about running for president that the voters take a sharp look at him, and decide not to like what they see. He has a persistently higher negative rating than any other major national figure.

The theory that he has outgrown the questions about his character that were raised by the death of a young woman in his car at Chappaquiddick is a notion for which there is no supporting evidence. It cannot be erased from his past.

A politician may modify his philosophy, change his favored attire, divorce his wife, and even alter his handwriting. But he can never shake the public judgment of his basic character, if it is based on the irrefutable record of past conduct.

And the motives of some of those who are now cheering for Kennedy are highly suspect. Many Republicans, for instance, believe that Kennedy would be the most vulnerable of any of the potential Democratic nominees. "I'd love to run against Kennedy," chortles Ed Rollins, the former White House political director who is a supporter of Vice President George Bush

for the GOP nomination.

The Association of Democratic State Chairs that met last week in Florida seemed to agree with Rollins. Officials were skeptical about Kennedy's prospects, described him as a voice from the past, and didn't think he could ever change his image.

Furthermore, there is the little matter of the wisdom of being aboard the bandwagon for Gramm-Rudman, which increasingly looks like a Thanksgiving turkey. The measure could well prove to be unworkable, requiring such heavy cuts from basic domestic programs such as aid to education and Medicare that the public would revolt.

Kennedy may have an awkward time defending his vote before traditional Democratic voters accustomed to party leaders who protect middle-class federal benefits.

His backing of heavy-handed budget-balancing could turn off potential liberal supporters while not fooling the moderates he is trying to court into thinking he has changed his stripes.

In any case, liberalism isn't dead. It's in need of a face-lift and some new issues, but the underlying philosophy of a belief in an active governmental role in assuring the well-being of all its people is still a powerful political idea.

—MARIANNE MEANS

Distributed by King Features Syndicate

'Enlisting for the military puts your life on the line'

The author is on the board of directors of The Central Committee for Conscientious Objectors (CCCO), a Philadelphia, Pa.-based organization.

If you put your hand in a fire once and you get burned you don't do it again. That kind of learning works for individuals because hands and brains are connected to the same body.

In society, though, it's different. One group (the brain) decides to send another group (the hand) into the fire — into war. But the brain never feels what the hand feels. Because the brain and the hand are different, the brain will send another hand — a new generation of people — into the fire. And because that new hand has not been burned, it will go.

Right now, the U.S. is preparing to fight wars in a number of places. And it is not some ambiguous "U.S." who might go into the fire. It is *you* — if you need money for college and enlist in ROTC or the reserves, or need a job, training or experience or have registered for the draft or are desperate for adventure, discipline or financial security. The moment you sign up, whether to register for the draft or to enlist, you are putting your life on the line.

Fifteen years ago, Peggy Tuxen, a U.S. Army nurse, went to war. Here is what she has to say:

Dear America,

Remember me?

I was the girl next door.

Remember when I was 13, America, and rode on top of the fire engine in the memorial day parade? I'd won an essay contest on what it meant to be a proud American.

And it was always me, America, the cheerleader, the girl scout, who marched in front of the high school band.

Carrying our flag . . . the tallest . . . the proudest.

And remember, America, you gave me the Daughters of the American Revolution Good Citizen Award for patriotism, and I was only 16.

And then you sent me to war, America, along with thousands of other men and women who loved you.

It's Veterans Day, America. Do you hear the flags snapping in the wind? There's a big sale at Macy's, and there's a big

parade in Washington for veterans.

But it's not the American flag or the sound of drums I hear — I hear a helicopter coming in — I smell the burning of human flesh. It's Thomas, America, the young kid from Atlanta, my patient, incinerated by a gas tank blown up in a useless, immoral war. I remember how his courage kept him alive that day, America, and I clung to his only finger and whispered over and over again how proud you were of him.

America — and he died.

And Pham, He was only 8, America, and you sprayed him with napalm and his skin fell off in my hand and he screamed as I tried to comfort him.

The military is not a vocational training school or university. Its business is to wage war. And it needs hands to operate the instruments of death.

And America, what did you do with Robbie, the young kid I sat next to on the plane to Vietnam? His friend told me a piece of shrapnel ripped through his young heart — he was only 17 — it was his first time away from home. What did you tell his mother and father, America?

Hold us, America —

Hold all your children, America. Allen will never hold anyone again. He left his arms and legs back there. He left them for you, America.

America, you never told me that I'd have to put so many of your sons, the boys next door, in body bags. You never told me —

That was Vietnam 15 years ago. Today the United States is spending more than a million dollars a day to wage a war against the Salvadoran people. Since January 1984, more than 3,000 tons of bombs — more than ever before in the Western Hem-

isphere — have been dropped. U.S. soldiers fly reconnaissance missions for the Salvadoran military. Those U.S. soldiers were in high school classrooms only a year or two ago.

I'm not saying that people in the military are bad. Some of the finest people — like Peggy — are in the military. What I am saying is, don't fool yourself. If you're faced with registration for the draft, don't take it lightly. The purpose of registration, according to the Supreme Court, is: "To develop a pool of potential combat troops." You will pay the price. You — not your parents, not your teachers, not your government leaders — will be under fire. It is your life on the line. It is your choice to make. But it is up to you to find out.

If you're thinking about enlisting, be careful. The military is not a vocational training school or university. Its business is to wage war. And it needs hands to operate the instruments of death and destruction. Whether you are on the front lines driving a blade into somebody's heart or sitting in front of a computer, you are helping to hurt people. Bombs, bullets and missiles cause suffering and death. If you haven't really given that much thought or haven't really thought about who you are going to kill and why . . . then take some time to find out.

During the Vietnam war, 57,000 soldiers died. Of those, 13,000 were left 100 percent disabled, and more than 60,000 have committed suicide since they returned. Why did so many vets take their own lives? That could be the most important thing for you to find out before you find yourself a member of our armed forces.

So talk to Vietnam veterans. Go find Salvadoran refugees. Ask them what it feels like to live in a country at war. There may be other ways for the "brain" to solve problems besides sending young hands into the fire. You can become a part of the brain and not just a hand only by finding out for yourself what the problem is and what solution seems best to you.

That's what democracy is all about — citizen participation. It just so happens that your life depends on this one.

—LOU ANN MERKLE

Desperately seeking obscurity? Two poets found it

By CHARLOTTE GREENWOOD

It's a little late, and the pickings were skimpier than in previous contests. But, at last, UNO has a poet laureate.

Actually, there are *two* winners of the Fourth Annual Search for UNO's Poet Laureate — the first time that has happened. Brian Mack, a candidate for student president/regent in 1984; and Pat Kee co-wrote the winning poem, "Parking on the Roof." Mack is also UNO's first poet laureate (co-poet laureate?) who was an unsuccessful candidate for political office. There's nothing like losing an election to prepare one for obscurity.

As usual, the winning poems speak for themselves. In one way or another, all the winning poems had something to do with UNO (one of the works was inspired by a woman the poet met while at UNO; if that's enough of a connection for me, that should be enough for you). Poetic talent definitely was *not* a consideration, as past and present followers of this contest can testify. All awards are totally meaningless, of course.

Why so few seekers of obscurity this time? Karen Nelson, editor of this publication, suggested to me that perhaps the contest was a little *too* obscure. "Maybe you should have advertised at a little more, done guest slots on public affairs radio shows, things like that," she said.

"But what's more obscure than a Sunday morning public affairs radio show?" I asked.

"You see? It would have been perfect!" Karen said.

Karen's a nice person, but sometimes she has trouble seeing the truth when it's staring her in the face. "You know something? I don't think anyone had time to enter," I said. "What with early registration and going to Lincoln to lobby against budget cuts and all, no one needed to seek obscurity. As far as some people in the Legislature were concerned, UNO is obscure. As one guy I know said yesterday, 'There are only two things in Omaha I don't think exist — the *World-Herald* and UNO.' Can't get more obscure than that."

The lure of obscurity and meaningless titles remains, however. Those who won this year deserved it.

Parking on the Roof

*I was reading in the Gateway
yesterday.
I read they took the Ak-Sar-Ben
shuttlebus away.
This was to my dismay.
Who were these people anyway?*

*With neighbourhood streets and
shopping malls,
You'd think there'd be some parking
stalls.
We realize we can't park in the halls.
But how about above it all?*

*Parking on the roof, it's something new.
On the top of Allwine Hall is Lot Q.
Where I thought I was listening to Z-
92.
But hark! On top of the Student
Center, Rising Star Series
presents The Who!*

*Playing were Roger, Pete, John and
Kenny.*

*Listening were Sandy, Del, Shann,
and Lenny.*

*SPO spent their final penny.
And The Who were attacked by
Jailbait Jenny.*

*Peter said, "Look mates, we're in
luck!"*

*-Remo, Rambo, Bond and Chuck
Rescued them with an armored truck
And Jenny was left in the muck.*

*Skywalks link the parking lots.
Now we don't sleep in uncomfortable
cots*

*To reserve a choice parking spot.
Because Parking on the Roof is what
we've got!*

—PAT KEE and BRIAN MACK

These writers all gained meaningless UNO fame

THE TRUE ROMANCE AWARD A Poem for Lori

*I walked down the steps to the porch door
with her—
I blinked as it banged shut; then she was
Running through evening's cool grass—
A sax case on two feet,
A waiting face no one ever meets,
A lovely face no man ever greets.
Short, blond, with a black leather jacket,
With jeans rolled up at the cuffs;
And the hottest—
Man, the hottest sax you'll hear
From New York down through New Orleans
Screams from the soul of this tiny rock 'n'
roll.
When she plays she takes your
Heart and makes it her own.
She feels the darkness and the light,*

*Her heart roams through the summer night,
And she'll play it like that through her sax.
She plays the music, feels the heat,
Feels her own heart match the beat,
And she'll dance with that thing 'til it cracks.
So she plays on even higher,
The heart inside her is on fire—
Something's grabbed her and is shaking loose
her dreams;
She's wailing hot and thick and heavy,
She's in the back seat of a Chevy
Chasing something in the night.
So she plays her way through smoke,
Her aloofness a cloak
Which conceals her from eyes in hungry
faces—
As the darkening night surrounds her,
She knows no man has ever found her;
This lonely woman bound for other places.*
—BOB CLIFTON

THE 6 P.M. NEWS AWARD UNO—Fantasy or Reality?

*The derivative of a sum
equals the sum of the derivatives.
The determinant of a product
equals the product of the determinants.
Round and round with symmetric sounds,
sounds like fantasy to me.*

*Sales are down
No profits around
Workers on strike
Company shuts down,
Down and down with dissonant sounds,
Sounds like reality to me.*
—JOHN KONVALINA

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Dorothy leaves Kansas (City) boppin' to pop music in new Oz

The *Wizard of Oz*, now playing at the Emmy Gifford Children's Theater, has some surprises in store.

The producer, Mark Hoeger, has moved Dorothy off the farm and into the city. Yes, it's still in Kansas, but now Dorothy is a cosmopolitan character.

Hoeger has added a few things. Along with new dialogue (written by Douglas Marr, a former UNO student and area playwright), leading up to Dorothy's fantasy, Dorothy and her trio are attacked by "Jitterbugs."

A dance scene that features Jitterbug dancing was cut from MGM's version. Hoeger said he added the scene because he liked it.

Instead of pestering her husband and their lazy hired hands about chores needed to be done around the farm, Auntie Em, played by Angela Lloyd, is seen badgering her lazy hotel workers to get busy fixing the elevator, attending to plumbing and exterminating rats and bats.

Dorothy is seen toting a "box" which jams to the tune of "We Built This City" and other pop music. She is also hassled by punk rockers as she ventures out into the street.

Uncle Henry is still easygoing and always speaks his mind. When Mrs. Gulch threatens to take Toto to the pound, Henry tries to calm Dorothy. Although Auntie Em is too good a woman to say what she thinks of Gulch, Henry has no problem telling her off.

The added touch of using a city scene is appealing because it gives the needed difference for me in a story I have seen too many times to count. Omaha school children, who will be the heaviest viewers of the play, will probably also identify more with a city setting than with a farm atmosphere.

Along with the change of scenery comes changes in Dorothy. She is seen toting a "box" which jams to the tune of "We Built This City," and other pop music. Dorothy is also hassled by punk rockers as she ventures out into the street.

In place of the traveling wizard Dorothy happens upon in the movie version, the Children's Theater uses a radio disc jockey, played by former UNO student Matt Kamprath. Kamprath, who also plays the Wizard of Oz, talks to Dorothy during his talk show for the lonely.

Dorothy has run away from home, and when she hears about the talk show on her box, she gives the station a call. The disc jockey amazes her with knowing things about her which she does not realize she has inadvertently revealed in their conversation.

When their conversation is interrupted by a news bulletin about the sighting of a tornado within the city, he advises Dorothy to seek shelter. She makes it back to the hotel just in time to get into her bedroom.

She runs into her room just as the tornado hits and, well, you know the rest.

From here on out, the play stays true to the movie version. The characters who will make up Dorothy's "dream" are all paraded in front of her bedroom window via movie projection. Utilization of a screen placed toward the back, off the stage, was a crowd pleaser. The only problems I noticed were the witch pedalling her bicycle backwards, and the images were difficult to see.

Other than that, the props throughout the rest of the play were problem-free.

When Dorothy's trio, the Scarecrow (Dan P. Hays), the Tin Woodsman (Wes Bailey) and the Lion (Belinda Acosta), come to see the Wizard, his image is projected on the same screen. Fire and explosions accompany this scene in an amazing display of fireworks.

The smoke emitted by these explosions, however, was annoying to some people sitting in the first few rows near the stage. I suggest you avoid those seats.

What was surprising to this first-time visitor to the Children's Theater was the superb talent of the main characters. All except Dorothy, played by Kelly Ellenwood, are full-time performers of the Children's Theater and have appeared in numerous previous productions.

Ellenwood, however, was no exception to the cast's talent. She has a voice that would have made Judy Garland proud.

Another member of the main cast included the non-human

species: Toto, played by "Pattie," a poodle owned by Dr. and Mrs. Michael Wilmot, was also a talent critical to the performance.

Toto was docile enough during all of the play's commotion that Dorothy was able to leave her unattended during some portions of the play. She even gave an "on cue" whimper of distress during a tense moment within the tornado scene.

During a questions-and-answers session between the audience and the cast after the play, one child asked how the cast was able to keep Toto from running off stage. Ellenwood, still cuddling the pooch, answered that Pattie was almost always well behaved and that the play couldn't have asked for a better performer.

The *Wizard of Oz* was originally a political allegory. Nebraska's own William Jennings Bryan is satirized as the lion. The yellow brick road symbolizes the gold standard.

Pattie was chosen after auditions of 50 to 60 dogs was held before the play opened. One dog ruined its chances during this audition when it bit Hoeger, according to Pattie's owners.

The dancing routines of the Scarecrow, the Tin Man and the Lion cannot go without mention. Along with superb music, the choreography and execution really made the play click, especially in the added Jitterbug scene.

But the most outstanding feature of the play came with the costuming. The Lion's costume was so like the one in MGM's version that there was hardly a noticeable difference.

What makes the *Wizard of Oz* interesting is the story behind the story. It was originally written as a political allegory.

Nebraska's own William Jennings Bryan is satirized as the lion. The yellow brick road symbolizes the gold standard and various other characters and props are symbols of political ideas and people at the turn of the century.

For this reason, the play warrants closer scrutiny by those who can appreciate this allegory.

This play can be appreciated by the old, as well as the young. The *Wizard of Oz* will run Fridays at 7 p.m. and Saturdays and Sundays at 2 p.m. until Jan. 5. Reservations are required.


—KEVIN MCANDREWS

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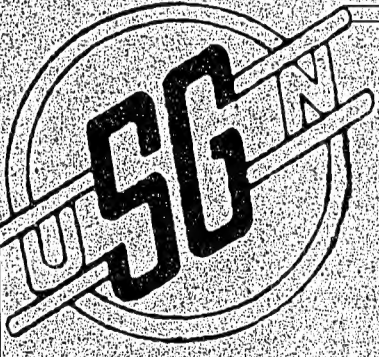
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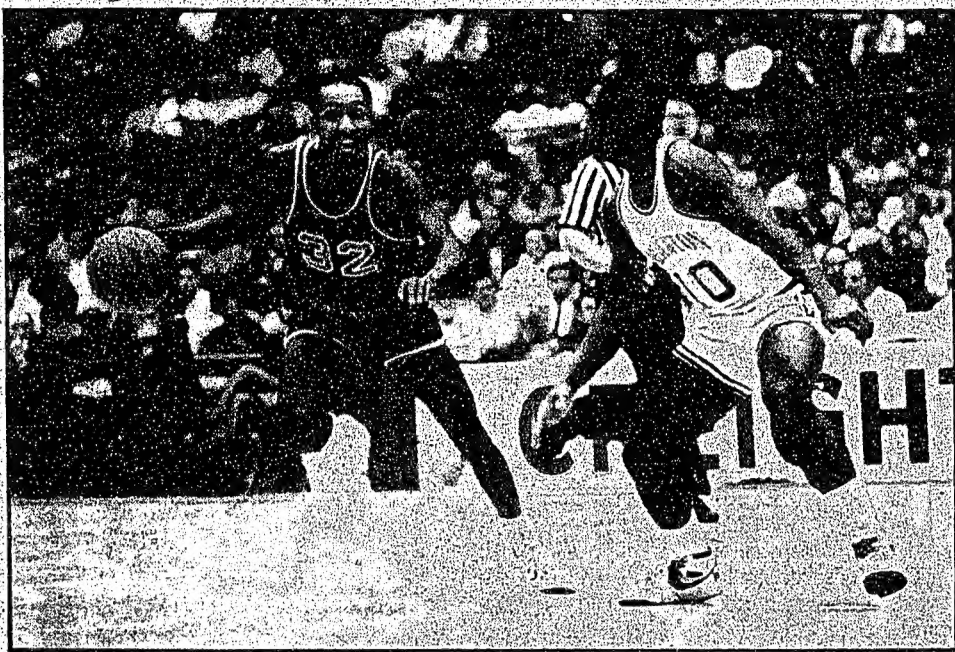


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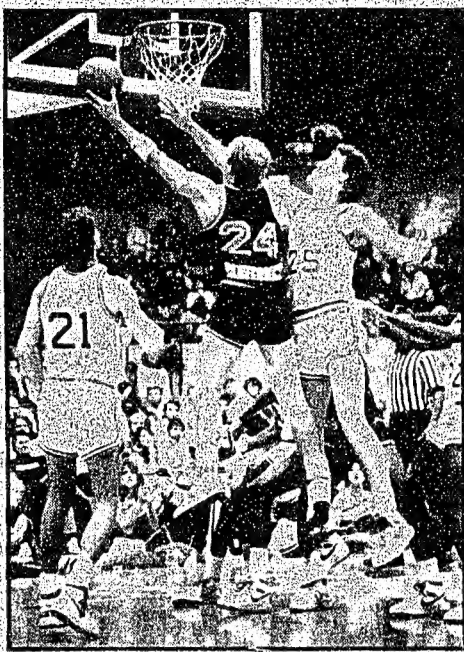
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Sports



—Roger Tunis
UNO's Dwayne King (No. 32) moves the ball down court as Creighton's Reggie Morris (No. 10) guards him.



—Roger Tunis
UNO's Mike Born (No. 24) jumps in the air for a layup as Creighton's Ed Johansen (No. 25) tries to block the shot.



—Roger Tunis
UNO head coach Bob Hanson delivers his game plan to his players during a break in the action.

Mavs lack patience in losing effort

By TIM JENSEN

The basketball game against Creighton Monday night was one of adjustments for the UNO Mavericks, but it seemed the Jays were always one step ahead of the Mavs.

In what appeared to be the closest match of ability between the two teams in the past several years, Creighton dominated, winning 64-51.

"Our patience was our biggest problem," said assistant coach Tom Mitchell. "We weren't working enough for the high percentage shots. We didn't execute on offense or on defense."

"They had to work to get the ball inside on us. There weren't many easy baskets for them."

—Tom Mitchell

The Mavs made the first two points of the game, but then the 3,919 fans, mostly of the Creighton persuasion, watched the Maverick's shooting grow cold. But the shooting of UNO's Tom Thompson kept the first half from being a run away as he

led all UNO scorers with 14 points.

Mavs out-rebounded

Mitchell said the Mavs scored the same number of field goals as the Jays. "Where they beat us was on the free throws and on the boards," said Mitchell. "We were very conscious of going to the boards. They out-rebounded us." Creighton had 36 total rebounds while the Mavs had 21.

Even though the big men inside for both teams were evenly matched between UNO's 6-foot-8 center Bill Jacobson and Creighton's 6-foot-8 center Ed Johansen, the Jays dominated inside play throughout the game.

"Ed Johansen had 11 rebounds at the half," said Mitchell, "and we said before the game that if he had more than 10 in the game, their chances were good to win."

Good defense

Mitchell said the Mavs just couldn't get the ball into Jacobson because the Jays were playing such tough defense. "They kept us pushed out," said Mitchell. Most of Thompson's 14 points came on shots from near the top of the key.

Mitchell said despite the Mavs' faulty play on offense, they did show improvement on defense. "They had to work to get the ball inside on us," said Mitchell. "There weren't many easy baskets for them. They pushed the ball down the floor and had the patience to score. Our offense just didn't have the patience."

It was partly our fault and partly their's because of their defense."

Doane next

"We've played two games and lost one," said Mitchell. "We've just got to make the players realize that they've got four more games before Christmas break, and we've got to take them one game at a time."

"Our offense just didn't have the patience. It was partly our fault and partly their's because of their defense."

—Tom Mitchell

Senior guard Dwayne King was the only Mav injured in the game. King went out of the game with four minutes remaining with a sore ankle.

Mitchell said there could be some changes in the line-up for Saturday's Doane game depending on how the players perform in practice.

"We have to work on our offense and our patience," said Mitchell.

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Wayne Wagner

Trainer leaves for Creighton

The exodus from the UNO athletic staff continued in late November with the departure of athletic trainer Wayne Wagner.

Wagner worked with Leahy at UNO for 11 years. Wagner had worked as UNO's athletic trainer for 18½ years, while Leahy had been athletic director at UNO for 11 years until his departure to Creighton last May.

Wagner worked with Leahy at UNO for 11 years. Wagner had worked as UNO's athletic trainer for 18½ years, while Leahy had been athletic director at UNO for 11 years until his departure to Creighton last May.

At the age of 55, Wagner has been in the training business for 32 years. He began as a trainer at Omaha University in 1953 after he was injured playing on the Omaha University football team. In 1955 he moved to Westside as teacher and trainer until 1967, when he returned to the newly named University of Nebraska at Omaha — UNO. He remained at UNO until Nov. 17, 1985.

A new head athletic trainer has yet to be named at UNO. Until a trainer is named, existing staff will fill in.

Kruger takes team to the top

By POLIDOROS C. PSERROS

Two more wins would make it 271 career victories for UNO volleyball coach Janice Kruger. Two more wins would mean UNO's second appearance in the final-four championships in three years. Two more wins would mean Portland.

UNO meets James Madison in the first round of the NCAA Division II regional championships tonight at 8 p.m. at the Fieldhouse. If UNO wins, it will meet the winner of the Ferris State-New Haven 6 p.m. match Saturday at 1:30 p.m.

Kruger said she doesn't know much about her opponents. "James Madison is very scrappy," she said. "They play with a lot of desire."

The other two teams each have "a good middle attack," she said.

But Kruger said she wants UNO players to concentrate on UNO. "We have our act to get together and we're playing well," she said.

Then she added what she has been saying all season. "When good teams play, the team that passes and serves the best will win."

Since Kruger came to UNO in 1979, it's usually been UNO. Kruger has a 269-85-6 record in seven seasons. She has won three consecutive North Central Conference (NCC) Championships, three second-place finishes and a third.

She has been to the select group of 16 regional qualifiers the last four years. In 1983, her first recruiting class presented her with a final four finish. It is extremely rare when a team from the Midwest can compete in that tournament. West Coast teams dominate. UNO's appearance prompted Kruger's coaching peers to name her the 1983 Volleyball Coach of the Year for Division II.

"That's kind of funny," she said. In 1983, she had a veteran team. She let them play. "Probably last year was my most challenging season," she said.

Last year's team went 47-15 and upset favored North Dakota State for the conference title. That squad had seven freshmen.

"If I ever deserved it, it was last year," she said. "You're probably rewarded for what you did to get to that level (of competition)."

The Randolph, Neb. native graduated from Nebraska in 1977. She played as a setter/hitter in a 5-1 offense that she favors as a coach. The team captain her senior year, she said she played when UNL volleyball players had to pay part of the way to matches. Her senior year, the program went first class. She has had three assistants at UNO during her tenure. This



—Roger Tunis

Janice Kruger

is the second tour for UNO assistant Susie Homan. Homan said Kruger hasn't changed her coaching philosophy much.

Kruger said the game has changed. "I think I've done well in terms of preparing a team," she said. In the past, tournaments dominated volleyball. In 1983, "we played in seven tournaments," she said. "The physical conditioning that year was pretty demanding."

She said the trend now is toward best of five-game matches. "You're coaching more against each team," she said. "That's fun." It's one of the reasons she asked Homan to return.

"Susie is so good as a court coach," Kruger said. "She has a real sense of what's going on. Very little gets past her."

UNO volleyball is getting better known and so is Kruger. She said she used to be shy about meeting the media. But she said that's a little like volleyball.

"I get better with a lot of practice," she said.

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THE AIR FORCE HEALTH CARE TEAM



College and Pro Picks

by Eric Lindwall

Eric's winning percentage for the year is so good that certain individuals in Nevada have asked *The Gateway* not to reveal his average for the season. In the interest of continued good health we have decided to honor their request.

A story crossed my desk the other day that football fans everywhere will find most interesting.

It seems that a young lad appeared in a South Bend, Indiana courtroom a few weeks ago to decide which one of his recently divorced parents he would live with.

After the child informed the judge that his father beat him, the boy was offered the opportunity to live with his mother. The boy declined, however, and told the judge that she also continually beat him.

The Sooners are on a roll and SMU is in no position to stop them. Watch for the Sooners to score quite a few points under the leadership of freshman sensation Jamie Holliday. Oklahoma 35-14.

In a quandry, the judge asked the little boy who in the world he did want to live with. The child looked bewildered then smiled and said "Gerry Faust, he doesn't beat anyone!"

The following is a look at this week's games:

SMU at Oklahoma — The Sooners are on a roll and SMU

is in no position to stop them. If the weather in Norman is decent, Oklahoma should have no problem handling the out-classed Mustangs. Watch for the Sooners to score quite a few points under the leadership of freshman sensation Jamie Holliday. Oklahoma 35-14.

Navy at Army — This season has been quite a disappointment for the Midshipmen and Napoleon McCallum. Touted as a pre-season Heisman trophy candidate, McCallum has turned in less than spectacular statistics largely due to an ineffective offensive line.

The Lions are the best team in the league when they play at home but have one of the worst road records in the NFL. New England 24-13.

This age-old rivalry offers the Middies an opportunity to brighten an otherwise dismal year. Navy should have an emotional edge and are seven point underdogs. Navy 21-17.

Other college games this week include: Wyoming 24, UTEP 10; LSU 28, East Carolina 6; and BYU 31, Hawaii 20.

NFL

LA Rams at San Francisco — This game features two teams headed in opposite directions. After winning their first six games, the Rams find themselves with only a one game lead over the 49ers in the NFC west.

Meanwhile San Francisco has ironed out its problems on offense and are in playoff form. Look for Joe Montana to exploit

the beleaguered Ram secondary with short passes to Roger Craig and Russ Francis. San Francisco 31-17.

Detroit at New England — Former Husker Irving Fryar has played an integral part in catapulting the Patriots to a 9-4 record and a share of the AFC eastern conference lead.

The Lions are the best team in the league when they play at home but have one of the worst road records in the NFL. Watch for Detroit to continue its losing ways on the road and keep the Patriots in contention for their first division championship in several years. New England 24-13.

Other NFL games this week include: Washington 24, Philadelphia 21; Kansas City 21, Atlanta 20; Chicago 34, Indianapolis 17; Miami 31, Green Bay 21; NY Jets 28, Buffalo 17; Dallas 27, Cincinnati 14; Denver 24, LA Raiders 23; NY Giants 24, Houston 14; Minnesota 30, Tampa Bay 24; Seattle 24, Cleveland 21; San Diego 35, Pittsburgh 24; and this week's Upset Special, New Orleans 27, St. Louis 24.

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